

Dorcas.

...comedietta with operatic... called "Dorcas," and now Hammerstein's Olympia, is a... entertainment. It illustrates that there are times—if you only... to find 'em—when glitter is not... and star "names" are of small... It is possible to get a surfeit of... a safety of "costumes and mechanical effects," a distaste for the sight of... less expenditure. This doesn't happen... often in this prodigal community. Yet... are just a little weary at present, and "Dorcas" is a soothing draught, a sedative, a pleasant little digression.

The play belonged originally to Pauline Hall, who was captivated by the role of Lady Honoria, containing the lovely permission to wear tights. At the present time Miss Hall is in the throes of vaudeville, and insisting that she is happier than she has ever been before. "Dorcas" is consequently presented by a company no member of which has the right to the centre of the stage. In fact, the play-thing that is usually employed to measure off that coveted spot is never in evidence. "Dorcas" seems like a promise of golden times when we shall not have to read the answer in the "stars." The critic who wouldn't encourage it, cherish it and tap it approvingly on its most tappable spot, deserves his fate.

Harry and Edward Paulton wrote "Dorcas"—with "Erminie" and "Niobe" as precedents. I'll say nothing about the "Erminie" precedent, however. It is cruel to taunt a man with the never-laid ghost of his biggest success. In "Dorcas" the Paultons have written an easy little story that paves the way for several catchy musical numbers, supplied by Clement Lockman, Watty Hydes and others. The story deals principally with the lady who dons tights and masquerades as a man. The authors, however, have tried former complications by inducing the woman who poses as a man to appear re-posing as a woman. Dost understand? In her double-plated masquerade Lady Honoria's own brother falls in love with her. Serious gentlemen would call this "unpleasant," but there is really nothing unpleasant about "Dorcas," and there is no need to be serious—so early in the New Year.

There are two good musical affairs in "Dorcas." One is a song sung by Fred Frenn, and entitled "The Green Young Man from Town." The other is a duet sung at a chess table by the prima donna and the tenor. This is old enough to please. It is an idea, and we hunger for ideas. If comic opera writers nowadays would only consent to give us some new "business" to gloat over—as Gilbert and Sullivan used to do—there would be fewer failures. I liked that chess duet very much—perhaps because the singers did their little work while seated. It was such a relief to be able to see that centre of the stage absolutely nude, and to note that the "leading characters" occupied chairs on the side of the stage. "The Green Young Man from Town" will probably be whistled in the highways and byways of the city before long. It contains genuine, swinging tune that isn't either drivelling or barbarically primitive.

There are other good things in "Dorcas," and I write it in greedy joy—there is no chorus. Digest that fact, and be tickled. No chorus. That means that you get no troop of giggling damsels to indicate the arrival of the prima donna, or to tell you when the act is going to end. It means that lyrics are now chewed up by beards of effete maidens who stand in a semi-circle round the centre of the stage. It means repose for the ear, and repose for the eye. This isn't an insinuation that the chorus is unnecessary, any more than what I have said above is a hint that works like "Dorcas" would be all that we need for the rest of our natural lives. It is merely testimony to substantiate the fact that "Dorcas" is neat and demure and peaceful.

Miss Marie Millard sings the "operatic" part. This is the little lady who was nearly married to a Count by Harry Asken, who in managerial fervor felt that titled advertisement was the spice of life. Miss Millard, however, is still to the good. She has a pretty and a nicely cultivated voice, with which I should have been perfectly willing to credit her—as I did credit her when she appeared in "The Sphinx"—without the irritating roudales that she feels it her duty to inject. I don't like roudales out of grand opera. Even Lillian Russell has decided to do without them. I call this fact to Miss Millard's attention.

The lady in tights falls to the lot of Miss Drew Donaldson, who has the "needful" upon which to hang them. Miss Donaldson is a shapely lady, and Miss Donaldson has a good voice, but Miss Donaldson has not yet learned how to act. Her gestures amused me very much. They reminded those of the society woman in "A Pantomime Rehearsal." Charles O. Bassett is the tenor. There were times when I felt inclined to make it O. Charles Bassett! This young man, however, sings so admirably, his voice is so sympathetic, so pure and so accurate that you can forgive him his dreadful dramatic peccadilloes. If I ever wrote a comic opera I should want Mr. Bassett in it, but he should—like little Tommy Tucker—sing for his supper and not act for it.

Miss Eva Davenport gets a great deal of fun out of the conventional spinster role. Miss Davenport has never failed to be funny, and I have seen her many times. She would make the fortune of many metropolitan productions, yet somehow or other she always seems to hold herself aloof therefrom. Fred Frenn, who, like a good, sensible fellow, has ceased to imitate that doleful gentleman, Digby Bell, makes a bit in the comedy role of Lubin Mugby, and it is he who sings "The Green Young Man from Town."

The costumes and scenery—Ha! I pause in time. Sheer force of habit was leading me to the remarks with which all well-regulated reviewers are supposed to end. Thank goodness the scenery and costumes of "Dorcas" call for no comments. I'll say instead that I recognized among the melodies "On a Tropic Isle" from the "Artist's Model," and was pleased to renew my acquaintance with that delectable ditty.

ALAN DALE.

GREEN WILL BE A RAILROAD KING.

He Is Figuring to Secure Control of Another Texas Road.

Plans for a New Trunk Line, Connecting St. Louis and the Gulf.

Property Which He May Buy Is the Galveston, Houston & Laporte Railway.

BACKED BY HIS MOTHER'S MONEY.

Mrs. Hetty Green Pleased with the Business Ability of Her Son. Seeks to Increase His Power.

Galveston, Texas, Jan. 1.—E. H. R. Green, president of the Texas Midland Railway, will soon be one of the most important railway magnates in the Southwest. Mr. Green's wealthy mother, Mrs. Hetty Green, of New York, is engineering the deal which will add to her son's power. The Midland Road, of which Mr. Green is president, runs from Ennis to Paris, and if the plans which Mrs. Green has under way succeed a consolidation of interests will be effected by which a new trunk line between St. Louis and Galveston will be formed and Mr. Green become a most important factor in Southwestern railroad affairs.

Mr. Green and a party of officials of the Houston & Texas Central and Galveston, Houston & La Porte roads are here to-day. Mr. Green says that he is here to inspect the La Porte's terminal facilities. That road is now in the hands of receivers, and if Mr. Green gets control of it, as he hopes, a combination will be made between the St. Louis & San Francisco, the Texas Midland, the Houston & Texas Central and the La Porte for through service between St. Louis and Galveston.

Mrs. Hetty Green is a large holder of St. Louis & San Francisco stock, and the new

"AL" WEBER'S NAME IN "LOT THIRTEEN."

Sold for Ninety-nine Years Under the Auctioneer's Hammer.

Worth \$200,000 to a Big Piano Firm, but Bought for \$1,000.

He Can Use It if He Likes in Arizona, Montana and at the North Pole.

NOT A CENT LEFT OF HIS FORTUNE

His Lawyer Protests at the Auction Block and a Contest Is Talked Of—Contract Planned After That of the Match Trust.

LOT THIRTEEN: Trade name, good will, and any and all contracts for the use of the name Weber, and Albert Weber, in the manufacture of pianos, including agreements and bills of sale made by William Foster as substituted trustee of and under the last will and testament of Albert Weber, deceased, and by Albert Weber, to and with the said Weber Piano Company, dated August 25, 1892, and by Martha Woodward Weber and Robina W. Protheroe, to and with said company, dated August 17, 1892; also all trade marks, patents, processes, seals and patterns, and all rights connected therewith.

"Albert Weber's name under the hammer! How much? How much?" cries the

sel for Albert Weber, raises b makes a protest.

The young man had whispe to him: "The contract will my name; that is my birthright!" The auctioneer nods pleasantly to the lawyer, and defers for a moment while the receiver reads the bill of sale of the family name. The point had been made, passed on by the receiver, and with another smile the name of Weber—great in the piano world—was the right and chattel of a newly formed business. Young Weber turned away without another word, and that same night left the city to go to his mother and his sisters, to tell them the strange story. That was Thursday, at the Real Estate Exchange.

Albert Weber hasn't a cent. His stock in the old corporation—hypothecated long ago at the rate of twenty shares for \$1,000—was sold by the receiver, and the settlement and sale made by the receiver. The salary of \$8,000 he drew as manager stopped when the firm failed a year ago, and though his five-year contract had a year and a half longer to run, what else would give a salary to a manager who had been officially declared a lunatic?

His only hope now is to break the sale of his name, and that he went do for the reason that money is waiting for him in sufficient amount to quiet such a suit. The name will continue to be the chattel of the corporation which has \$1,000 invested in it, but which would have bid up to \$200,000.

And a strange contract binds that name. The old piano maker died in 1870. He had built up the business until it was beginning to earn him such a fortune as the hard-working German had never dreamed of. The will was intended to hold down the son and protect the wife and two daughters. It provided that the estate should hold the business until a trust fund of \$200,000 was paid in for Mrs. Weber and her daughters—\$100,000 for the widow and \$50,000 each for the girls.

But with Albert Weber, the younger, spending money at the rate of \$100,000 a year, that big amount could not be paid for the terms of the will the young man had nothing but the moment the trust fund was fulfilled everything remaining was his by law.

Then came the shrewd lawyers of William E. Wheelock & Co., piano makers. They saw the latent possibilities in the name of Weber, and thought they saw who they could hold down the young man, who was growing restive under a trustee he could not control. They agreed to give him \$50,000 with which to pay his debts—which had never troubled him much—and to pay the trust fund to his mother and sisters.

The Wheelocks organized a corporation with \$700,000 of stock, of which \$300,000 was cash paid in and \$400,000 represented common stock. The good will of the business, which common stock Albert Weber got \$250,000, which he kept to pawn when he ran short on his salary account. That was what he got for his name—\$250,000 paid to his creditors and \$250,000 in common stock, all of which was wiped out by the recent reorganization.

When that contract was made such lawyers as Stewart L. Woodford, Charles Robinson Smith and Havens & Beebe were consulted. They told Mr. Wheelock: "The Federal statutes do not permit you to leave Mr. Weber without some part of his native country in which to do business; a place in which he may live by the only trade he knows, the manufacture and sale of pianos. Cannot you think of two new States in which he may live and have a right to his name?"

Mr. Wheelock thought hard, and then he said: "Give him Arizona and Montana; he will have luck if he sells anything in those States. We will give him the North Pole, too, if he wants it. Be liberal, and throw in the North Pole for good measure."

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With them in the house there is no doctor to hunt or wait for when DELAYS ARE DANGEROUS. Munyon's Guide to Health will tell you what to use and how to SAVE DOLLARS IN DOCTORS' FEES. Sickness comes suddenly, and every mother should be prepared by having MUNYON'S REMEDIES where she can get them quickly. They are absolutely harmless, and so labeled they CAN BE NO MISTAKE.

Munyon's Cough and Crying Baby Cure cures bilious colic, painters' colic, colic in children and gripping pains of every description, promptly relieves hysteria, sleeplessness, pain from teething and quiets crying babies. Price, 25 cents.

Munyon's Sore Throat Cure effects a prompt cure in diphtheria and every form of sore throat. Price, 25 cents.

Munyon's Fever Cure will break any form of fever. It should be administered as soon as the fever appears. Price, 25 cents.

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Personal letters answered with free medical advice for any disease.

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A WONDERFUL MEDICINE. BEECHAM'S PILLS, taken as directed, will quickly restore Females to complete health. They promptly remove obstructions or irregularities of the system. For a

Weak Stomach Impaired Digestion Disordered Liver they act like magic—a few doses will work wonders upon the Vital Organs, strengthening the muscular system, restoring the long-lost complexion, bringing back the keen edge of appetite, and arousing with the Rosebud of Health the whole physical energy of the human frame. These are facts admitted by thousands in all classes of society, and one of the best guarantees to the Nervous and Debilitated is that Beecham's Pills have the Largest Sale of any Patent Medicine in the World.

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Overcoats or Suits, to Order, \$14.00

I AM overstocked on the BETTER GRADES of Cloths. Choice Fur Beavers, Kerseys, Meltons, Montagnac—all the high-cost Overcoatings. Latest Scotch Cheviots, Cassimeres, Worsteds, newest brown mixtures—all the best Suitings. So I take all these higher cost fabrics and add them to my popular lines at \$14.00. Select early—it's to your advantage.

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FOR RHEUMATISM, NEURALGIA, Pains in the Limbs, Back or Chest, Sore Throat, Colds or Bodily Pains of any kind. Price 25 and 50 cents.

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ROADWAY THEATRE. Eves. 8:15; Mat. Sat. Last Mat. To-day. Last Performance To-night. LAST WEEK. BRIAN BORU. TUESDAY, JAN. 5—FIRST PERFORMANCE OF THE ROMANTIC IRISH OPERA, SHAMUS O'BRIEN. SEATS NOW ON SALE.

WALLACK'S. "FUN EVERY MINUTE." IN GAY NEW YORK. WITH ITS GREAT CAST OF FAVORITES. Jan. 4—D'ARVILLE, KISMET. 5TH AVE. THEATRE. Eves. 8:15; Mat. Sat. Last Mat. To-day. Last performance to-night. WM. CRANE IN A FOOL OF FORTUNE. Next Week—E. M. and Joseph Holland.

CASINO. Only Matinee To-day, Saturday. LILLIAN RUSSELL. CASINO PRICES. \$1.50 REST. SOUVENIR MAT. SAT. COLUMBUS Eves. 8:15; Mats. To-day & Wed. 2. Pop. price Mat. Wed. 25 & 50c. THEATRE. A FAIRLOR MATCH. Eves. and Holyday ANN REID. NEXT WEEK—POWER OF THE PRESS.

KNICKERBOCKER THEATRE. MR. HERBERT BEERHOHM TREE. MATINEE TO-DAY—THE DANCING GIRL. TO-NIGHT AT 8—HAMILTON. GARRICK THEATRE, 55th St., near B'way. Matinee To-day. To-night, SECRET SERVICE. STAR. Eves. 8:15. Daily Mats. One Child Free. MERRY TRAMPS. NEXT WEEK—FALLEN AMONG THIEVES. EMPIRE THEATRE, Broadway & 40th St. Evenings 8:15. Matinee To-day and Wednesday. UNDER THE RED ROBE.

AMERICAN. 8TH AVE. and 42D ST. MATINEE SATURDAY. PRICES. 25 / 50 / 75 / 1.00. "Made a decided hit."—Herald. NEXT MONDAY—CAPTAIN IMPUDENCE. CHICKERING HALL. SUNDAY EVENING, JAN. 3. MARY E. LEASE in her famous lecture, CHRIST OR CAESAR. Tickets, 50c, 75c, \$1.00. For sale at the hall Monday evening, Dec. 28.

OLYMPIA HALL. DAINY BEAUDET MATINEE TO-DAY. Wm. Garden-Bal Champette, 11 P. M. LYMPIA THEATRE, MATINEE TO-DAY. Pastor's 14TH ST., NEAR 3D AVE. GENTLEMEN 25c. LADIES 15c. OPENS 12:30. CONTINUOUS UNTIL 11:30 P. M. THE SIEMANS. W. P. SWEATMAN. AMONG CLERICS THRO. JEROME & BELL. EXTRA SHOW FOR TO-DAY AND NIGHT.

MURRAY HILL THEATRE, Lexington ave., 41st St. HOYT'S A TEXAS STEER. TO-DAY. 11:00, 7:00, 5:00, 2:00. Mat. Wed. & Sat. Next Week—Wm. Barry, The Rising Generation.

GARDEN THEATRE, 27th St. and Madison ave.—Chas. Frohman, Manager. Mr. RICHARD MANSFIELD and the Garrick Theatre Stock Company. Last Matinee to-day. The Scarlet Letter. To-night, Farewell Performance, composed of scenes from Beau Brummell, A Parisian Romance, Dr. Jekyll and Mr. Hyde, Prince Karl and Richard III. Jan. 4—The Gay Parisians.

HARTEN Opera House. Eves. 8:15; Mat. To-day, 2. THE SPOOKING. Original Co. and Production. Next Week—Thoroughbred. Original Company including Henry E. Dixey and Isabel Evesson.

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COLOSSAL VAUDEVILLE EN

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Strongest Vaudeville Bill

AMONG THOSE WHO WILL POST LOUISE BEAUDET, KARINA

Bonnie Thornton, James Thornton, M. La Roche, Ed. Latell, and th

If well the New Year Remember life's dispan To stifle mercy is a sin, So take this great perform And aid a noble chari

DON'T FORGET THIS AFTERN NO. 100th AVANCE IN PR

NEW METROPOLITAN OPERA HOUSE. Grand Opera Season, 1906-7. This afternoon, at 2, second performance of Wagner's SIEGFRIED, Lohengrin, Minn. Schilling, Orla, Jean and Ed de Rossa, Hainbriet, Cas- telmury and Bispham.

To-night, at popular prices, TANNHAUSER, Eames, Bauermeister, Sophie Traubmann, Flau- cou, Goguy, D'Abigne, Bars and Ancona. Sup. Eve. Jan. 3, Seventh Sunday Concert. Soloists: HUBERMAN, the great Boy Violon- list (his last appearance at these concerts), Mmes. Litvonne and Mantelli, MM. Cremonini, Campanari and Pianco. Mat. Op. Orchestra. Mon. Eve., Jan. 4, Gounod's opera, FAUST, Mmes. Calpe (first time) as Marguerite, Bauer- meister and Mantelli, MM. Jean and Ed. de Rossa, Virland and Ancona.

Wed. Eve., Jan. 6, Revival of Massenet's WERTHER, Eames and Traubmann, De Vries and Jean de Lesca. Thurs. Eve., Jan. 7, at Brooklyn Academy, MME. MELBA IN ROMEO ET JULIETTE. Fri. Eve., Jan. 8, Wagner's opera, LA TRISTITIE. Eames, Orla, Jean, Ed de Rossa, Bispham, STEINWAY PIANOS USED EXCLUSIVELY.

CARNEGIE HALL. SYMPHONY SOCIETY OF N. Y. Walter Damrosch, Conductor. TO-NIGHT AT 8:15. ADELE AUS DER OHE.

Soloist. NEW YORK SYMPHONY ORCHESTRA (INC.) PROGRAMME—BEETHOVEN, Symphony No. 5, C minor, LISZT, Concerto, No. 1, for Piano with Orchestra. WAGNER, Prelude to Parsifal. Seats 50 cents to \$1.50. Boxes \$12, at box office & at Schubert's, C. L. GRAFF, Bus. Mgr. 800 Seats in Balcony at 50 cts.

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OLYMPIA HALL. DAINY BEAUDET MATINEE TO-DAY. Wm. Garden-Bal Champette, 11 P. M. LYMPIA THEATRE, MATINEE TO-DAY. Pastor's 14TH ST., NEAR 3D AVE. GENTLEMEN 25c. LADIES 15c. OPENS 12:30. CONTINUOUS UNTIL 11:30 P. M. THE SIEMANS. W. P. SWEATMAN. AMONG CLERICS THRO. JEROME & BELL. EXTRA SHOW FOR TO-DAY AND NIGHT.

MURRAY HILL THEATRE, Lexington ave., 41st St. HOYT'S A TEXAS STEER. TO-DAY. 11:00, 7:00, 5:00, 2:00. Mat. Wed. & Sat. Next Week—Wm. Barry, The Rising Generation.

GARDEN THEATRE, 27th St. and Madison ave.—Chas. Frohman, Manager. Mr. RICHARD MANSFIELD and the Garrick Theatre Stock Company. Last Matinee to-day. The Scarlet Letter. To-night, Farewell Performance, composed of scenes from Beau Brummell, A Parisian Romance, Dr. Jekyll and Mr. Hyde, Prince Karl and Richard III. Jan. 4—The Gay Parisians.

HARTEN Opera House. Eves. 8:15; Mat. To-day, 2. THE SPOOKING. Original Co. and Production. Next Week—Thoroughbred. Original Company including Henry E. Dixey and Isabel Evesson.

KEITH'S Continuous Performance. HELENE MORA, BESSIE PINNEYS, AMANN, 40 OTT. ACADEMY OF MUSIC. TWO IT. MATS. TO. KOST.

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